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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive,
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

18-20 East 42d Street.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,
18-20 East 42d Street.

PARIS AGENT.—Felix Neuville, 5 Rue
D'Athenes.

PARIS CORRESPONDENT.—R. R. M.
See, 31 Rue Tronchet.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

BERLIN.

American Woman's Club . . . 49 Münchenerstrasse
Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON

American Express Co. . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

COLLECTORS & COLLECTIONS.

The continuing announcements of
the purchase for large sums of famous
pictures and art works by American
collectors of great wealth has influ-
enced much published comment in
English and European journals on the
subject of art collecting. It would
seem that the following remarks of an
editorial writer in the "London Times"
have much of truth, and furnish food
for reflection to American collectors
and art lovers.

"Expert" knowledge has been de-
veloped in the few to its present high
pitch partly by the need of protecting
the public, and partly by a genuine
scientific curiosity—by the desire to
follow up the minute traces, artistic
or documentary, which may ultimate-
ly lead to a knowledge of the history
of works of art and their authors.
Nobody who has followed with any
care the investigations of a Morrell, a
Furtwängler, or a Bredius, can deny
that there is an extraordinary fascina-
tion in research of this kind. Yet one
cannot help feeling a certain envy of
our ancestors who lived in an age
when knowledge was less exact and
faith came easier. They went on the
grand tour; they mixed with Roman
or Florentine society; and they
brought back, perhaps advised by
semi-experts like Gavin Hamilton,
pictures with reasonable pretensions

to bear great names, for the adorn-
ment of their country houses.

"Tradition, till yesterday, only help-
ed to strengthen these attributions,
and three or four generations were
placidity conscious of possessing
Titians and Fra Bartolommeos, which
nobody had ever doubted, because
they were bought from Italian pal-
aces so long ago. Then came in the
devastating modern critic, telling the
unhappy owner that the original of
his Andrea was in the Vienna Gal-
lery, that his Titian was a Bolognese
copy of the 17th century, and that a
finer version of his Rembrandt had
been sold last year to Boston.

"Unfortunately, the critic, by pho-
tographs and catalogs, is generally
able to prove his point, and the in-
nocent enjoyment of the old family
is ruined. The only comfort is that
if criticism of this kind destroys
much, it may also construct. It brings
back to their own a multitude of for-
gotten reputations. A poor Leonar-
do may turn out to be a good Giam-
petrino; and Rembrandt suffers no
injury by having to surrender a fine
landscape to his pupil Philip Koninck.

"Thus, the balance is redressed, but
not to the owner, who naturally goes
about a sadder, if a wiser, man. But
that science is the only rock to build
upon is the conviction of all serious
collectors to-day. The pleasant, easy-
going, amateurish standards of the
past, the standard of buying because
the buyer likes the object bought, are
fast disappearing. The standard now
is scientific; it is humiliating to have
to add, because what is scientific is
commercially the most sound. The
great buyers are millionaires; and mil-
lionaires are commercial men, who
seek what will not disappoint them
as men of business. Not long ago a
London guest, with some reputation
in the art world, was taken to see one
of the great New York collections,
and he naturally admired the Rem-
brandts and Hobbemas, expressing
himself warmly to that effect to the
owner. 'Ah!' was the reply, 'your
praise means a dividend on my
'pictures!'"

FRENCH NOBLES AS AGENTS.

A special cable to the New York
"American" from Paris says the story
is told there with circumstantial de-
tails which seem to indicate its truth,
that leading members of the French
nobility have become the nominal pro-
prietors of valuable tapestries, old pic-
tures and various other objects of art
and value, chiefly for the purpose of
fooling American purchasers.

The noblemen pretend that these
works of art have been in their fam-
ilies from generation to generation and
consequently have the hallmark of au-
thenticity upon them, when in reality
they frequently have only just received
them from dealers who bought them
at some auction sale.

Dealers who are engaged in this trade
fix the price at which the nobles who
have lent themselves to the scheme may
sell each article. Any sum they get be-
yond the given price and plus ten per
cent. they may keep for themselves.

INNESSES SELL WELL.

From the exhibition of paintings by
George Inness now on at the School of
Applied Design for Women, several
sales have been made. Mrs. E. H. Har-
rigan paid \$10,000 for "Edge of the
Meadow." Another example was sold
to a Chicago woman for \$2,500. The
school receives 10% of the proceeds of
the sales.

FLORENCE LETTER.

Florence, April 9, 1912.

As Mr. J. Pierpont Morgan was leav-
ing Rome for Florence the other day, a
noisy crowd collected at the station and
caused him much annoyance, due to a
report that Mr. Morgan had bought an
old master and was trying to smuggle
it out of the country.

Mr. Morgan bought several rare art
objects while in Rome, his chief acqui-
sition having been a necklace of the
Lombard epoch, recently exhumed and
which consists of eight golden swans
linked together by Greek masks.

While here, he inspected several pic-
tures belonging to the same dealer who
last year sold him the famous Barce-
lina family's cup and others worth
\$300,000.

SPRING ACADEMY SALES.

Some 27 canvases were sold at the
Academy Exhibition which closes to-
day, and the total amount received was
\$2,300. Among the works sold during
the last week were Everett Warner's
"A March Day," Bruce Crane's "The
Hills," Guy C. Wiggins' "Wind and
Snow, New York," William Ritschel's
"Desert Wanderers," Irving Couse's
"The Magic Pool," L. E. Baermans'
"November," "Moonlight Night," by
Eugene E. Speicher; "Capri," by C. F.
Warren; "The First Snow," by F. K.
M. Rehn; George H. Shorey's "Boy-
hood," Helen Watson Phelps' "The
Coiffure," and Eliot Clark's "City Sky-
line."

BLACK MIRROR AGAIN.

That mysterious occasional and anon-
ymous publication known as the "Black
Mirror" and which although apparently
proceeding from Chicago has a strong
New York flavor—after disappearing
for six years, has been revived, and
number seven, dedicated to Henri
Rousseau, "The Sincere Man," has re-
cently appeared.

The stir this anonymous publication,
which "calls a spade a spade," made
in the American art world some years
ago, is well remembered and its re-
vival will be greeted with varied feel-
ing of pleasure and annoyance by art-
ists, dealers and others interested in
the art movement, especially annoyance
on the part of those who may have rea-
son to fear adverse criticism or revela-
tions of any kind.

The presence of such a fearless
scourge in the American art world is
not an unmixed evil, for the Black Mir-
ror detests shams and hypocrisy, dis-
honest realing and absurd pretension,
and these are all too rampant in the art
world just now.

Mr. Newman's Death.

Editor the American Art News.

Dear Sir:

In your issue of April 6 there was an
obituary of R. C. Newman. It was very
painful to me and to other of his friends to
notice that it was so worded as to make it
possible to infer that he committed suicide.
Mr. Newman although eight-five years of
age, enjoyed life more than younger men.

On March 30 he left his room in Brooklyn
and came to New York, as he felt that there
he would be nearer his friends. He was
suffering from a cold and feeling poorly had
called in his doctor. Next morning he was
found dead in bed. In his room was a gas-
heater, and it was discovered that some of
the jets had been blown out, and gas was
escaping. It was evidently accidental, as
one jet was still burning, and the escape of
gas, though not sufficient to result in an
explosion, was enough to cause the death
of so aged a man.

It would be a great satisfaction to Mr.
Newman's friends if you would correct the
wrong impression the obituary in your
paper has conveyed to many people.

Yours faithfully,

Alphaeus P. Cole.

New York, April 17, 1912.

We regret exceedingly any unintentional
suggestions in our obituary notice of the
respected and sincerely mourned veteran
painter, that could have caused feeling even
to those near and dear to him and in a
naturally sensitive state of mind.—[Ed.]

OBITUARY.

Francis Davis Millet.

Francis Davis Millet whose name is
on the list of those lost on the *Titanic*,
was born in Mattapoisett, Mass., in
1846. He enlisted as a drummer boy
in the Civil War and was afterwards
made assistant in the Surgeon's corps.

At the close of the war he entered
Harvard and after graduation took up
journalism in Boston. In 1871 he be-
gan the study of art at the Royal Acad-
emy, Antwerp, but returned to Amer-
ica in 1876 and the next year became
a war correspondent in the Russo-
Turkish conflict. After the war he
went to Paris and devoted himself again
to art study.

In 1879 he married Miss Elizabeth
Greeley Merrill and lived in Boston for
a year, and in 1881 moved to Worces-
tershire, England, where he lived for
thirty years. Some of his canvases
hang in the Metropolitan, the Union
League Club, the Detroit Museum and
the Duquesne Club of Pittsburgh. Mr.
Millet became more widely known as
an artist the past 25 years and his work
earned for him decorations from half
a dozen countries. He was pre-emin-
ently a painter of easel genres, but also
won distinction as a mural painter and
in other lines of artistic work. He has
resided in Washington for some years
past, engaged most of the time in mur-
al work, but went to Rome to succeed
Frederick Crowinshield as President of
the American Academy there, a few
weeks ago. He was returning on the
Titanic to close up his affairs here, pre-
paratory to taking up permanent resi-
dence in Rome, and had with him his
cartoons and designs for the new mur-
als in the New Bedford Public Library,
which were lost with him. Mr. Millet
was elected an Academician in 1885.

Martin O'Brien.

The death is announced of Martin
O'Brien, the dealer, at his home, in
Chicago on April 11, aged 83. He was
born in Ireland of a family noted for
its art, came to Chicago in 1853 and
two years later formed the art firm
which now bears his name. He was
a collector and owned many rare books.

CORRESPONDENCE.

A Philadelphia Protest.

Editor American Art News,

Dear Sir:

I write concerning the recent sale in
Philadelphia, of the original Gilbert Stuart
portrait of Washington for \$16,100. That
such a painting by such a master should
have been allowed to leave Philadelphia, its
rightful home, for such a small sum is in-
comprehensible. Had it been a portrait of
some insignificant member of the English
aristocracy, by one of the English painters
of the same period, \$200,000 would not have
been thought too much to pay by some
of our so-called patrons of art.

I congratulate Mr. Thomas B. Clarke up-
on the acquisition of such a prize, and ven-
ture the prediction that if this painting
should come upon the market in fifteen or
twenty years from now it will bring thrice,
perhaps five times what it brought a few
weeks ago.

When will Americans awake to the art of
their own country? When will they cease
to buy pictures because of the name on
them, or because they come from the gal-
lery of some nobleman? Within the last
year an immense sum, said to be half a
million, was paid for a landscape, the au-
thenticity of which is questioned by one
of the greatest experts of the world. But it
came from the collection of one of the aris-
tocracy. A painting from the gallery of a
duke may bring half a million, while the
same painting might not bring a tenth of
that sum if in the collection of a private
gentleman.

How Philadelphia, with its Stotesburys,
Johnsons, McFaddens, Wideners, and
others, could have let this painting go is
one of the mysteries. Almost as soon
could we conceive of the Liberty Bell being
sold to an outsider and removed from the
shadow of the State House, from whose
tower it proclaimed liberty to all the peo-
ple.

T. HENRY SWEETING.

Philadelphia, April 15, 1912.